

## A GREEN OLD AGE.

Actresses Who Have Been Playing Over Fifty Years.

THEY TAKE OLD WOMEN PARTS.

Two Generations Ago They Were Charming Julietas, Virginias and Rosalinds—Mrs. Baker, Mrs. Drew and Mrs. Gilbert.

Therefore take with thee my most grievous curse.

Bloody thou art, bloody will be thy end;

Shame serves thy life, and doth thy death attend.

After delivering this terrible curse upon her

son the Duchess of York leaves the stage and

is seen no more in the evening's representation

of "Richard III."

The bill of the play in Mr. Thomas Keene's

production of the tragedy contains this line:

"Duchess of York, Mrs. Baker." The audience

sees a majestic and effective woman in

the part, it is thrilled by the intensity and

force with which the lines quoted above are

delivered, and leaves, when the curtain drops

on the death of the terrible and relentless

hunchback, without knowing that it has

witnessed something worth remembering

wholly apart from the impressions of the per-

formance as a whole. How much added

pleasure would have come had those present

been aware of the fact that the lady playing

the Duchess of York so well, in point of con-

tinuous service, if not in actual years, is the

oldest actress on the American stage, one

whose career behind the footlights extends

over a period of nearly three decades.

What associations must cluster about a

life of such prolonged and uninter-

rupted activity, and what memories

must crowd upon the brain of the venerable

woman, who has given a mark as an

exponent of legitimate drama. When 54

years old she married, but her husband's

creditable career as an actor was cut short

by death, Mr. Baker being killed at Atlanta,

Ga., while serving as an officer in Sherman's

army.

In 1857 Mrs. Baker completed her fiftieth

year as an actress, and the event was made

the occasion of a notable commemoration. It

was at the Madison Temple theatre in Louis-

ville, Ky. Richard III had just died, but the

curtain did not go down. Instead the audi-

ence was requested to remain. Mrs. Baker,

still dressed as the Duchess, was led to the

center of the stage and given a seat. Then,

with a diamond ring and various floral trib-

utes, the following address was handed her

by Mr. Keene:

To our Dear Professional Mother, Mrs. Sarah A.

Baker, on the Semi-Centennial of Her Debut on

the Stage:

We, the members of Mr. Keene's company,

deem it to be our happy privilege and respectful

duty to charge this day with a token of dear

remembrance of you, not less as an actress than

as a cherished friend, as a mother whose ministering

hand has ever been tenderly tendered whenever

occasion demanded its care.

The value of the offering is as nothing, the love

which accompanied it, and we ask you to take

this to your heart, that this love will go with

you wherever you may be, unbroken, like the golden

circle that is honored by the hand that wears it.

Not only so, but all those who know you in

your private and professional life, and who in

our country are your unknown professionally—all

delight in doing reverence to the purity of your

life and the gentleness of your nature.

The fifty years of your professional career all

most marks the developed history of the Ameri-

can stage. With the greatest of our stage

heroes and heroines you have associated.

Stage memories are naturally cherished

by you, and among them the last but not the

least worthy of remembrance, let us

hope, we ask you to take this to your heart,

that this love will go with you wherever you

may be, unbroken, like the golden circle that

is honored by the hand that wears it.

With the profoundest respect and most loving

duty to commend, mother and mother, we are

most affectionately yours.

Then follow the signatures of all the mem-

bers of the company.

When asked recently by the writer if there

were any particular incidents of her profes-

sional career which she recalled, Mrs. Baker

replied: "Only these: I have never been ill a

day in my life, and I have never attempted

to star."

Two other names naturally occur to the

writer as deserving mention in the same cat-

egory with Mrs. Baker's, by reason of long

and honorable service on the stage. They are

those of Mrs. John Drew and Mrs. Gilbert.

Mrs. John Drew is English by birth, and

was 72 years of age the 10th of last January.

Her maiden name was Lane. She made her

American debut in 1827 at the Walnut

Street theatre in Philadelphia, as the

Duchess of York in "Richard III,"

with the elder Booth. Her first New York ap-

pearance was at the Bowery in 1828.

Birling was one of her great accom-

plishments, and the entire round of

youthful heroines which she played during a

period of popularity spent in employment,

mainly between New York, Philadelphia and

Baltimore. Mrs. Drew has long been ac-

cepted as a most versatile and finished ac-

tress. For later years the impression of her

exquisite skill has been chiefly conveyed by

Mrs. Malaprop in Joseph Jefferson's re-

vised version of "The Rivals." Her sons and

daughters are favorably known to the theatre

going public. Mrs. Drew was married to

John Drew in 1850. She has made a fine re-

cord as a manager as well as an actress.

When Mrs. G. H. Gilbert was a maiden

she was a very merry maiden, and danced her

way into the hearts of the London "John-

nies" of fifty years ago with ease and grace.

She developed an aptitude for light comedy

before her youth had passed, and created a

reputation as a delineator of character far

exceeding her earlier one as a delineator of

graceful poses. She came to America in 1878

and has been a member of Augustin Daly's

stock company ever since her arrival. Mrs.

Gilbert is now in her seventy-third year.

## OBSERVATIONS ON WHIST.

Types of Whist Players to Be Met with in the Course of Travel.

The writer of a book on whist which has but recently been published, and which I should be glad to give the name of to my readers, as it is really an excellent book, were it not for the fact that I do not desire any fame as an advertising agent—the writer of this book, let me observe, has taken occasion to speak contemptuously of railroad whist, and I must confess to a feeling of sympathy with him in the evident sincerity of his disgust at the player you meet in the smoking car.

Some years ago I took a trip up the Mississippi river on a boat, and having ample leisure the passengers organized a whist table. My partner was a gruff old Englishman, who had imbibed just enough of the principles of "Cavendish" to make him, if anything, a worse player than I. For two days we played together, and it was as much as the old gentleman could do to restrain himself at what he considered my stupid play. Near the close of the second day's play I made an unsuccessful finesse, playing the nine third hand when I also held the knave, and the ten was at my left. At this my partner's ire broke forth. He threw down his cards in a violent fit of anger and stamping his feet, he exclaimed: "By gad, sir, you are the most stupid player I ever saw. You ought to throw yourself overboard."

The most exasperating type of whist player to meet is the one who has read a few whist books and thinks that he knows it all. I was recently introduced to a gentleman of this kind. "I have been told," said he, "that you play the game, and should enjoy playing with you, but let me tell you, sir, that I play entirely by book, and I absolutely refuse to play with a careless player. I have made a study of the game, sir, and flatter myself I understand it. I thought I had struck a prize, but, alas! I found that a few rules learned by heart had so clogged his understanding and warped his reason that he was worse than useless as a player of the real game. He would finesse precisely at the wrong time, and his knowledge of unblocking was so uncertain that he was sure to get tangled up and fall helpless at the most critical period."

I made up my mind that in whist, as in life, "a little learning is a dangerous thing," and my experience is that the man who studies the game for his own sake, trying to find a reason for every play without reference to books, is a much better partner than he who depends entirely upon written rules. In an experience of years of travel in various sections of the country I have never yet met a whist player who united a systematic reasoning with a thorough knowledge of the laws of the game. The great difficulty is that people have not the time to devote to the study of the game.

They will pass an hour upon hour playing euchre, casino, hearts, seven up and like games, and, indeed, they will play what is termed railroad whist, but the idea of making a study of the game is to them absurd and ridiculous, and yet, as one who has played all games, I have no hesitation in saying that for an intellectual human being there is no game which affords so much pleasure as whist. New situations are constantly crowding themselves on the player, and to meet them with a keen reason and an understanding mind affords an enjoyment which is peculiar to the whist player. Let those who would learn the game study it in its entirety, and as they grow older in it they will find that it will become one of the keenest intellectual pleasures of their lives.

TOM LANSING.



THE OXFORD CREW AT PRACTICE.

Great interest attaches to the coming race between the picked crews of Oxford and Cambridge universities. The former are said to be in great trim and confident of victory. The illustration shows them starting from the university barge to paddle over the short course to Lilley. The order of rowing is: W. F. C. Holland, Brasenose (bow); 2, H. E. L. Fyler, Corpus; 3, R. P. Rowe, Magdalen; 4, C. H. St. J. Hornby, New; 5, Lord Amptill, New; 6, C. F. Drake, New; 7, G. Nicholas, Magdalen; W. A. L. Fletcher, Christ Church (stroke); J. P. Lonsdale, New (cox.).

Mike Lehane.

A good deal has been written lately of Mike Lehane, who has been a bone of contention between the American Association and National League, and whom President Phelps threatened to blacklist because he played with Columbus. Lehane claimed that he had made no agreement with Manager Buckenburger of the Columbus team, further than to say that he would like to play with the club. He signed no contract. Lehane says that personally it makes no difference to him whether he plays with the National League, the Brotherhood or the Association. All he is after is a good engagement and the dust. Mike is a good player and a well built man. He has a pair of legs that would make good masts for a double rigged schooner, according to a well known writer on sporting subjects.

Vanderbilt Planting Trees on His Estate.

One hundred and twenty acres have been plowed and planted with white pines, which have been arranged in rows seven feet apart, with a space of five feet between the trees in the same row. This makes 1,200 trees to the acre. The young trees are from fifteen to eighteen inches in height and are obtained from a nursery near Chicago. The white pines which have been set out on the slopes where the timber has been cut down take one year to root themselves firmly in the soil. The second year they grow about one foot higher, and every succeeding year they receive an additional upward growth of three feet or more. In three years from the time of planting they will be at least six feet in height, and in this climate will attain a maximum height of 150 feet. The idea in planting them so closely together is to make them grow very tall and prevent them from putting forth branches near the ground. One thousand acres are yet to be planted, but by the time Mr. Vanderbilt's mansion is ready for occupation the whole mountain side will be covered with dense woods. The sameness of the timber land will be relieved by planting many different kinds of trees at the base of the hills and along the drives—Asheville (N. C.) Citizen.

Mrs. G. H. Gilbert.

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## Tutt's Pills

The dyspeptic, the debilitated, who suffer from excess of work of mind or body, drink or exposure in Malarial Regions, will find Tutt's Pills the most genial restorative ever offered the suffering invalid.

Try Them Fairly. A vigorous body, pure blood, strong nerves and a cheerful mind will result. SOLD EVERYWHERE.



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AND

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GEORGE A. MEARS, Manager.

B. Y. HAMPTON,

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The Latest Additions.

Is the Date decided on for the

PREMIUM DISTRIBUTION!

AT THE

Salt Lake Theatre.

The following is a detailed list of the first

100 Premiums, and the name accompanying

denotes the business houses where they are

to be seen. Notice that the lowest in value

of these one hundred is \$5.00. The highest

\$500.00.

No. Value No. Value

1 A Fischer grand upright piano, F.E. 10

Warren Mercantile Co. 10 E. Sec. 50

2 A thoroughbred Holstein bull, Jordan 200

stock farm, Salt Lake City. 500

3 An elegantly finished Bain wagon, 175

Coop Wagon and Machine com- 100

pany, Salt Lake City. 100

4 A lot in Garden city Senior &amp; 150

Raud agents, Salt Lake City. 100

5 A yearling Holstein Jersey heifer, 125

Jordan stock farm. 100

6 A purse of one hundred dollars 100

gold. 100

7 A lot in Lake city. 100

8 A Domestic sewing machine, 70

Young Bros. Co. 100

9 A new Piano mover, Studebaker 50

Bros. Manufacturing company. 50

10 A purse of fifty dollars gold. 50

11 A combination fence machine, 50

Burton, Gardner &amp; Co. 50

12 A Fine saddle, N. C. Christensen &amp; 40

Bros. 40

13 A breech-loading shotgun, Browning 40

Bros., Ogden. 40

14 A Roster fanning mill, Polson &amp; 30

Scott, Salt Lake City. 30

15 A set of Collier's American Chambers' 30

encyclopedia, Collier &amp; Co., 30

Herald building, Salt Lake City. 30

16 A life size bust photo, Morris &amp; Co. 30

Salt Lake City. 30

17 A purse of \$25 gold. 25

18 A purse of \$25 gold. 25

19 A set of dishes, H. B. Pembroke's. 25

20 One fine steel engraving, gift frame, 20

"Consolation." 20

21 A set of dishes, H. B. Pembroke's. 20

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